NAME: ____________________________________________________________

DATE OF AUDITION: ______________________________________________

AUDITION VENUE: _________________________________________________

CALL 800-726-ARTS TO SCHEDULE YOUR AUDITION
THE CORNISH AUDITION

WHAT TO EXPECT:

Your Cornish audition will be in four parts:

1. A discussion about the college and program, with an opportunity for you or your parents to ask questions.

2. A group warm-up and ensemble improvisation session, in which we assess your physical and vocal flexibility and range, as well as your willingness to play unselfconsciously, to give and receive from your partners, to take direction and respond to it quickly and fully, and to, as Sanford Meisner defined acting, “live truthfully in imaginary circumstances.”

3. Your presentation of your prepared material. Your material can be presented in any order you choose. Simply introduce all pieces up front, give us enough time to write them down and then perform them.

4. A short interview, during which we will ask you some questions about your goals and values.

* For applicants to our Musical Theater concentration, we may conduct a dance call (venue permitting).

Some thoughts about the audition:

The faculty member may ask you to take an adjustment on one or more of your pieces. If that is the case, stay open to any adjustment that may come your way. We simply want to see something specific in your acting, and to look at how you respond to and implement direction.

If you momentarily forget your text or feel that you need to start over for any reason, feel free to do so. This will not count against you. Always put yourself in the best position to succeed.

PREPARATION

1. You will need to memorize two monologues from contemporary plays. Cornish will provide you with one monologue; the other monologue is of your choice. The monologue you select should be a contemporary piece that is no more than two minutes in running length. Choose a monologue that offers an interesting contrast to the Cornish selection. It should have a strong objective that allows you to play actions that connect you with another character.

2. All applicants will prepare 16 to 32 bars of a song (a verse and a chorus) from a musical to be sung unaccompanied. Choose a song that allows you to play an action, and brings your focus out rather than inward. If you have little or no experience singing publicly: don’t worry, we will focus on how you portray the heightened emotional stakes that motivate your character to sing more than whether you are a “good singer.”

*Applicants to our Musical Theater concentration will be asked to perform their song with an accompanist (venue permitting). Please bring sheet music with cuts clearly marked and page turns easily managed. Make sure the music is notated in the correct key, the accompanist will not transpose for you. Please bring your book, our auditors may ask to hear another song.
REQUIRED AUDITION MONOLOGUE

Of our two prescribed pieces (options below) select the one with which you feel the strongest connection. Make sure to read the corresponding play.

**Option One**: Fool for Love by Sam Shepard

MAE: Okay. Look. I don't understand what you've got in your head anymore. I really don't. I don't get it. Now, you desperately need me. Now, you can't live without me. Now, you'll do anything for me. Why should I believe it this time? It was supposed to have been true every time before. Every other time. Now it's true again. You've been jerking me around like this for fifteen years. Fifteen years I've been a yo-yo for you. I've never been split. I've never been two ways about you. I've either loved you or not loved you. And now I just plain don't love you. Understand? Do you understand that? I don't love you. I don't need you. I don't want you. Do you get that? Now if you can still stay then you're either crazy or pathetic.

**Option Two**: Death of a Salesman by Arthur Miller

BIFF: No! Nobody's hanging himself, Willy! I ran down eleven flights with a pen in my hand today. And suddenly I stopped, you hear me? And in the middle of that office building, do you hear this? I stopped in the middle of that building and I saw -- the sky. I saw the things that I love in this world. The work and the food and time to sit and smoke. And I looked at the pen and said to myself, what the hell am I grabbing this for? Why am I trying to become what I don't want to be? What am I doing in an office, making a contemptuous, begging fool of myself, when all I want is out there, waiting for me the minute I say I know who I am! Why can't I say that, Willy?

CHOOSING YOUR AUDITION MONOLOGUE

SELECTING MATERIAL

Look for roles suitable to your own maturity and emotional range, from material with which you are familiar and feel comfortable. Can you connect to this character and situation in an authentic way?

Make sure you read the entire play and understand your character in the context of the dramatic action.

Avoid pieces that are written specifically to be audition monologues, either online or from books with titles like 100 Monologues They've Never Heard. They tend to be less dramatically engaging and emotionally rich than selections from plays.

Choose material in which your character is actively involved in overcoming obstacles in order to fulfill an immediate objective or intention. Above all, select pieces that contain active intentions. What does your character want? What actions does he/she do to fulfill that intention? What is it about the character played by your “invisible scene partner” that you are trying to change or affect?

Monologues directed to another character are more effective than internal or inner-directed soliloquies. Remember to create an active relationship with the character you are engaging in your scene.

MUSICAL THEATER DANCE CALL

The dance call will consist of basic ballet technique and Broadway choreography. Our auditor will assess your technical ability and kinetic-emotional connection. Dress in appropriate dance attire for an intermediate "Theatredance" class.

WHAT TO BRING/WHAT TO WEAR
Clean, neat, comfortable and relatively neutral clothing is always the best choice. Solid colors are preferable. Wear clothes that you are comfortable moving in. You will work in bare feet in the ensemble audition, and will have to run, bend over, and move fluidly. Make sure your hair is off your face. Jewelry is distracting and may get in your way in the improvisational audition.

Please bring a copy of your resume and a photograph that shows off how you actually look (no highly posed or arty shots, please). Give those to the faculty member before your individual audition.

REMEMBER:

On the day of your audition, be prepared to play. The audition will be a chance for us to see you use your imagination, to see how you give and receive from your fellow actors in a group, and how you respond to suggestions.

THE INTERVIEW

1. Research the program on the internet and through the material from our Admissions Office. Inform yourself about our mission, values and curriculum.

2. Be prepared to have a conversation with us regarding your educational needs and career goals. Be specific. What kind of work inspires you? How does performing add value to your life and connect you with the world? Why, out of all the possibilities for education and career open to you, does this one call to you?

3. This is the time to truly be yourself. We are not just interested in your talent or potential, but who you are as a person. Remember that we are both looking at each other with the idea that we will spend a great deal of time together over the next several years.

AUDITIONING BY VIDEO

It is to your best advantage to audition either at Cornish or at one of our designated national audition sites. An in-person audition will give us a chance to actively work with you and better judge your skills. However, if circumstances make an in-person audition difficult, you may submit a recorded audition.

Recorded auditions must be accompanied by two letters of recommendation by people familiar with your performance work. They can either accompany the videotape, or be sent separately to the Admissions Office. These letters should include phone numbers and, if possible, email addresses for your references.

When putting your audition recording together use the following guidelines:
We recommend that your taped audition take place in a theater space or rehearsal hall. Make sure that the acoustics are good (in other words, no echo) and that there is sufficient light. No costumes, stage makeup, or background sound effects should be used.

Your whole body should be featured on the recording.

Introduce your audition by stating your name, age, and place of residence. Briefly discuss your goals and experience. Introduce and then present two contrasting monologues, each no longer than two minutes (see above). Then, sing 16 bars of a song unaccompanied.

Finally, answer the following questions, in as much depth as you can:

Who is one of your heroes –either in life or in the Arts– and why?
Imagine if you were to receive a grant to produce a play that you would either commission or write yourself. The only condition is that it has to be about some issue – personal, social, political, environmental – that you care strongly about. What would you want your play to be about, and what would you want the audience to take away from the experience of seeing your play?

For further useful information about preparing for auditions, we suggest you visit the University Resident Theatre Association (URTA) Handbook @ http://www.urta.com

REMEMBER:

An audition is an opportunity to connect, not a contest to be won or lost. We know there is no way to demonstrate all your talents, skills, and experience in a single short audition, so don’t try! This is simply a brief introduction to your talent, personality and basic performance skills. We have been actors ourselves: we have been in your shoes at one time or another, and appreciate how artificial and nerve-wracking auditioning can be.

Above all, remember we are on your side and are rooting for you. Relax and do your best. After all, you are pursuing this educational path because it represents something you love – so bring a spirit of playfulness and joy into the audition. You can't ask any more of yourself.